

# 国際芸術祭

あいち

2025

灰と薔薇の

あいまに

愛知芸術文化センター

Aichi Arts Center

愛知県陶磁美術館

Aichi Prefectural Ceramic Museum

瀬戸市のまちなか

Seto City

国際芸術祭「あいち」組織委員会

Aichi Triennale Organizing Committee



Aichi Triennale 2025:  
A Time Between Ashes and Roses  
9.13—11.30.2025

Press Release | September 12, 2024

## **Aichi Triennale**

The Aichi Triennale is an urban international art festival, held every three years since 2010 across a wide region including the Aichi Arts Center and other city venues, and preparation are underway for Aichi Triennale 2025 to build on the achievements of the previous five iterations. The festival will span a wide range of fields, synthetically exhibiting performing arts and other form together with a contemporary art core, and make Aichi Prefecture a beacon of the artistic avant-garde.

## **Mission**

- Contributing to the global development of culture and art by creating and disseminating cutting-edge art
- Bringing culture and art into people’s daily lives by promoting and providing education on contemporary art
- Enhancing the attractiveness of the region by vitalizing culture and art activities

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# Outline of Aichi Triennale 2025

Theme	<b>A Time Between Ashes and Roses</b>
Artistic Director	<b>Hoor Al Qasimi</b> (President and Director of the Sharjah Art Foundation; President, International Biennial Association)
Period	<b>September 13 (sat), 2025 – November 30 (sun), 2025 [79 days]</b>
Main Venues	<b>Aichi Arts Center Aichi Prefectural Ceramic Museum Seto City</b>
Organizer	<b>Aichi Triennale Organizing Committee</b> (Chairperson Obayashi Takeo (Chairperson of the Board, Obayashi Corporation))
Supported by	<b>Agency for Cultural Affairs, Government of Japan, Fiscal Year 2024 Association for Corporate Support of the Arts, Japan Arts Fund for Creation of Society</b>
Programs	<b>Contemporary Art</b> –Global contemporary art will be introduced through the exhibitions of individual artists or groups from Japan and overseas. –Events are to be held across a wide area of the prefecture, with works exhibited at locations including Aichi Arts Center, which includes the Aichi Prefectural Museum of Art, as well as Aichi Prefectural Ceramic Museum and Seto City. <b>Performing Arts</b> –Innovative and ground-breaking theater and dance from around the world will be presented at Aichi Arts Center and other venues. <b>Learning</b> –Learning opportunities for a wide range of audiences. <b>Collaborative Programs</b> –Collaborative projects with a variety of organizations, including art universities within Aichi. –Pop-up traveling exhibition consist of works by Aichi Triennale 2025 participant artists at a number of sites within the prefecture.

## A Time Between Ashes and Roses

*How can withered trees blossom?  
A time between ashes and roses is coming  
When everything shall be extinguished  
When everything shall begin again\**

After the Six Day War of 1967, the modernist poet Adonis lamented the environmental destruction of his surroundings, questioning the overwhelming presence of ashes in the Arab World. Ash, in Adonis's poem, is not generated through general decomposition but as a result of human activity, in this case through senseless acts of violence, war and carnage. Visualising the War through its imprints in the environment, he signifies its legacy through a geologic and everlasting time view rather than immediate causes-and-effects or a present-day understanding of territoriality. In this way, it is not all gloom for Adonis, as after extinction comes blossoming.

This sentiment illustrates a common psychological concept: for renewal and rebirth, destruction and doom must precede it; for humanity to prevail, horror must be endured and take its course. Adonis grapples with feelings of hope and despair to envision a new future, a future freed from horrors tied to the present and the past. In his extrapolation of war from the national, ethnic, tribal, and the human-centred towards a collective environment, he foregrounds the multiplicitous expressions of war: the human-made war, the war on the planet, the war within ourselves, the war with others as well as the symbolism of the war on hierarchy, subjugation, oppression, famine, hunger, exploitation; the war on resources and energy; the war of possession and authorship; the war for hope, dreams and imagination.

The political context of Adonis' writing of the poem, who experiences states of war and destruction as an observer and witness, is grounded in our experience of the present and expanded upon in this triennial. In *A Time Between Ashes and Roses*, I chose neither binary extreme of ashes nor roses as ultimate frontiers to conceive of the entangled relationships of the human-made environment. I question the boundary between them—inherited from Enlightenment knowledge cultures—and posit states, conditions and spectrums of human-environmental pathways. Rather than polarities, the triennial acknowledges extremes of our environmental condition, between war and hope, and explores decomposition possibilities of the two-way street conceived between humans and their environment.

In *A Time Between Ashes and Roses*, I question lines of inquiry separate from the canonical framing of the human-nature relationship: Are humans decomposing nature nor is nature decomposing humans? Are humans biomatter? Are there clear distinctions between the interior, psychological human, and the exterior, botanical world? Must we accept and critique canonical concepts—from the Anthropocene to Capitalocene to Plantationocene to Chthulucene—when addressing contemporary relationships between the human and the environment? Can art and exhibition-making approach the environment as a place of the unknown and to unearth new narratives and observe alternative perspectives?

For the sixth edition of the Aichi Triennale, I wanted to look at the relationships between human beings and the environment to unearth alternative land-based and indigenous assemblages. Prior to the mechanisation of agriculture and financialization of territory, communities from around the world stewarded nature and developed reciprocity with their environmental landscapes, conceiving of rights and protections of nature, as well as building paths of kinship, reliance, nutrition and replenishment with their surrounding habitats. This triennial hails this framework as part of contemporary artistic practices.

This curatorial approach builds on while also fostering a different imagination about contemporary imagination of the environment as a portmanteau of the human's imprint *on it*, not with it. It is cognizant that human activities such as agro-farming, fossil-fuel extraction, deep-sea mining, exploitation of raw natural resources as well as growth-centred mentalities inherited from imperial structures, have created a system in which the human has no respite over the environment and developed dangerous structures of dependence. Additionally, our knowledge about the environment is human-centred, placing us as superior to nonhuman lifeforms, able to alter and modify it for our benefit.

Not only is the human a technocratic engineer flattening the environment into spaces for the appropriation of raw materials, it also re-enforces the inequalities which exist within human species. The environment we occupy today is orientalist, speciated, classified and modelled to benefit some communities over others and to enhance some communities' quality of life over others. Current discourse of greening energy also seems reserved for those who are positioned in different hemispheres with many communities from around the world unable to benefit from critical environmental rehabilitative strategies. Thus, much of today's human-environment practices reiterate racial, social and discriminatory knowledge and thinking.

Consequently, a large proportion of the globe lives and inherits centuries-long extractive colonial empires and finds their present condition calcified by multinational food, energy and agriculture corporations. Many of these communities are disproportionately affected by these human-environment relationships created by virtue of the western world's colonial legacies whose current urban and civil structures are overwhelmingly responsible for the global changes we're now seeing. It builds on the continuing genocide of indigenous people and their territories, the decades-long nuclear tests on colonised territories, legacies of violence and trauma in plantations and mines where forced labour has resulted in devastating loss of environmental life and indignity of people. This has changed and continues to change the geology of the planet in ways that will be felt beyond our lifespans, with severe implications for humanity's survival.

While acknowledging the formidable narratives and research about the human-environment relationships of the present, in this triennial I aim to decenter both the apocalyptic and optimistic extremes we find ourselves compelled to run to. I find it is only through layering complexity in our dialogue about environmental justice can we face our responsibilities and realise our complicity. To avoid imposing a hierarchy or preference for one reading over the other, this triennial invites artists and collectives from all over the world to realise existing and unknown narratives about the environment in which we occur. Is nature resilient because of how it is tested, and endures death and

destruction as imagined by Adonis? Or are the dystopian, apocalyptic cli-fi futures which are void of life, mechanised and made superficial, a truly lived reality?

Rooting the triennial in Aichi Prefecture, Japan's own environmental imagination, between ashes and roses, will also be embedded in the exhibit. Aichi is a locus of ceramic production and Seto City is famous for the fabrication of *Setomono*. These local industries which work with the surrounding environment's materials and resources, will feature in the artist commissions. Since these industries are a source of local pride, they support the triennial's exploration for alternative models of human-environment relationship. As an example, in Aichi, historic photographs and archives which depict ashy black skies generated from the production of ceramics signified prosperity rather than pollution and destruction. Thus, what conceptions of technology, locally-based knowledge, imperial history, environmental imaginations come up when we decenter the universalist Anthropocenic critique? Do such local industries and heritage pave way for alternative and spectral thinking about the human-environment entanglement?

Additionally, various moments and instances of Japanese popular culture, its fiction, films and music will also be referenced, such as *Nextworld* by Osamu Tezuka. In the novel, the USA and USSR are competing with each other in the atomic bomb race—a history deeply intertwined with the modern making of Japan and its environmental condition—and accidentally creates a race of mutant animals known as Fumoon. They are gifted with psychic powers and intelligence beyond humans who formulate a strategy to evacuate hundreds of animals and a small group of people off planet Earth. The Fumoon, a byproduct of nature-human species come to save the day.

Resonating with the theme of this triennial as well as Adonis's poem, *Nextworld* is a traversal between apocalypse and blossoming. Altogether, these references, the locality of the Aichi Prefecture, writers such as Adonis and Tezuka, as well as the participating artists, *A Time Between Ashes and Roses* is a triennial which shows that in adopting the spectral, limited and in between, assumed positionalities and hierarchies can come undone.

Hoor Al Qasimi  
Artistic Director, Aichi Triennale 2025

\*Adonis, "An Introduction to the History of the Petty Kings," *A Time Between Ashes and Roses*, 1970.

# Curatorial Team

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## Artistic Director

### Hoor Al Qasimi

(President and Director of the Sharjah Art Foundation;  
President, International Biennial Association)



Photo: SEBASTIAN BÖTTCHER

Hoor Al Qasimi, President and Director of Sharjah Art Foundation, is a curator who established the Foundation in 2009 as a catalyst and advocate for the arts, not only in Sharjah, UAE but also in the region and around the world. With a passion for supporting experimentation and innovation, she has continuously expanded the scope of the Foundation to include major international touring exhibitions; artist and curator residencies in visual art, film, and music; commissions and production grants for emerging artists; publications and publication grants; performance and film festivals; architectural research and restoration; and a wide range of educational programming for all age groups.

She co-curated Sharjah Biennial 6 (2003) and has remained Biennial Director since and was curator of Sharjah Biennial 15 (2023). She was also elected as President of the International Biennial Association in 2017, the President of The Africa Institute, and President and Director of the Sharjah Architecture Triennial. Previously, she was a board member for MoMA PS1, New York, and the UCCA Center for Contemporary Art, Beijing, etc. She has been appointed Artistic Director for the 25th Biennale of Sydney (2026).

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## Head of Curatorial

### Iida Shihoko

(Independent Curator)



Photo: ToLoLo studio

Iida Shihoko was born in Tokyo and is based in Nagoya, Japan. She worked as Curator at the Tokyo Opera City Art Gallery for 11 years, starting as Assistant Curator in 1998 when it was preparing for opening. From 2009 to 2011, Iida was a Visiting Curator of ACAPA, a research institute within the Queensland Art Gallery/Gallery of Modern Art in Brisbane, Australia. She stayed in Seoul as a 2011 International Fellowship Researcher, hosted by National Museum of Modern and Contemporary Art, Korea. Drawing from her interest in co-curation, contemporary art in Asia, and the relationship between society and art institutions, Iida has co-curated exhibitions in Seoul, multiple cities in Australia, New Delhi, Jakarta, and Milan. Additionally, she worked on the 15th Asian Art Biennale Bangladesh 2012, Aichi Triennale 2013, and Sapporo International Art Festival 2014 as Curator, also served as Chief Curator (Head of Curatorial Team) of Aichi Triennale 2019 and 2022. From 2014 to 2018, she was Associate Professor at the Tokyo University of the Arts. Iida is a member of CIMAM, IBA, and AICA.

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## Curator (Contemporary Art)

### Irizawa Masaaki

(Curator, Aichi Prefectural Ceramic Museum)



Born in Osaka, Japan. Irizawa Masaaki completed an MFA at Kyoto City University of Arts. After a curatorial internship at the National Museum of Modern Art, Kyoto, from 2015 to 2017 he served as a curator at the Asahi Group (formerly Asahi Breweries) Oyamazaki Villa Museum of Art. He has held his current position since 2018. He specializes in the history of modern and contemporary Japanese ceramics. He plans and curates exhibitions that handle ceramics not only as a form of artistic expression, but also from an industrial perspective. In recent years he has been responsible for mounting exhibitions including *The Ceramic Sculpture of Shindo Tsuji* (2020), *THE NOSTALGIC JAPAN 1950s-70s: the Modern Tableware and the Design Drawings* (2022), *Modern Thoughts on Pottery: Inside⇄Outside* (2022). He also participated in *Dividing Line-Connecting Line* (2013, in collaboration with Kawai Yuki), a curatorial grant project of the Nishieda Foundation.

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## Curator (Performing Arts)

### Nakamura Akane

(Performing Arts Producer)



Photo: Takuya Matsumi

Born in Tokyo, Japan. Nakamura Akane has been involved in the performing arts since her time as a student at Nihon University College of Art. She served as program director at ST Spot Yokohama from 2004 to 2008. In 2006 she was involved in the founding of precog Co., Ltd., and she has been its representative director (CEO) since 2008. As a grantee of the Asian Cultural Council (ACC), she lived in Bangkok and New York from 2016 to 2018. Along with producing contemporary theatrical and dance works for artists and companies inside and outside of Japan, Nakamura works on site-specific festivals and interdisciplinary training programs, and in a project that operates a platform for distributing video content in barrier-free and multilingual formats. She has served as producer for overseas tours and co-productions spanning seventy cities in thirty countries. From 2012 to 2014 she served as performing arts program director for Kunisaki Art Project and Kunisaki Art Festival (sponsored by Kunisaki Art Festival Executive Committee); in 2019 she served as associate director and deputy secretary general of the True Colors Festival celebration of diversity in the arts (sponsored by The Nippon Foundation); and in 2020 she served as executive producer for "THEATRE for ALL," an online theater that focuses on accessibility. She was awarded the Minister of Education, Culture, Sports, Science and Technology's FY2021 Encouragement Prize for New Artists in development of the arts.

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## Curator (Learning)

### Tsuji Takuma

(Architect)



Photo: goitami

Born in Shizuoka, Japan. After graduating from the Yokohama Graduate School of Architecture (Y-GSA), Tsuji teamed up with Hashimoto Takeshi and Yada Toru to form the 403architecture [dajiba] architectural collective in 2011. As 403, the collective won the 30th Yoshioka Award for The Ceiling of Tomitsuka in 2014; participated in the Japan Pavilion exhibition that won a special mention at the 15th International Architecture Exhibition, Venice Biennale (2016, Italy); and it has shown its work at numerous exhibitions inside and outside of Japan, including Aichi Triennale 2016. Since establishing tsujitakuma and projects LLC as his own office in 2017, in parallel with 403, Tsuji has focused on the theme of intermittent, yet fluid, transitions in buildings and spaces. In 2019 he served as a lecturer for the Aichi Triennale's art university collaboration project and from 2020 to 2024 he served as a specially appointed lecturer on Community Area Design at Nagoya Zokei University.

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## Curatorial Adviser (Contemporary Art)

### Ishikura Toshiaki

(Anthropologist/Associate Professor,  
Department of Arts & Roots, Akita University of Art)



Ishikura has conducted field research in places including Sikkim, Darjeeling, Nepal, and northeastern Japan, researched comparative mythology of the Pacific Rim and multispecies artistic anthropology. He collaborates with artists and cooperates in the planning and curation of exhibitions. Before assuming his current position, he served as an assistant at the Institute for Anthropology of Art and Design, Tama Art University and then as a researcher at the Institute pour la Science Sauvage, Meiji University. In 2019, he participated in the *Cosmo-Eggs* exhibition at the Japanese Pavilion for the 58th Venice Biennale. He has co-authored books including *Lexicon: Contemporary Anthropology and More Than Human: Multispecies Anthropology and Environmental Humanities* (both in Japanese, Ibunsha).

### Cho Sunhye

(Curator, Fukuoka Asian Art Museum)



Born in Tokyo, Japan. Based in Fukuoka City. After working as an exhibition assistant and coordinator in Japan and elsewhere in East Asia, Cho was appointed assistant curator for Aichi Triennale 2016. She has served as a curator at the Fukuoka Asian Art Museum (Collection and Exhibition Section, Curatorial Division) since 2016, specializing in Asian contemporary art. In recent years she has been conducting research on art history and visual art by pan-Asian immigrants. At FAAM, she has curated exhibitions including *Waters in Asian Art* (2023), *Message—50 Years of Women Artists in Asia* (2020), *Fukuoka Asian Art Museum 20th Anniversary Exhibition: Journey through Asian Art* (2019), and *LGBTQ and Social Diversity in Asian Art* (2019).

## Participating Artists (as of September 12, 2024)

Artist Name	Year of Birth or Formation	Place of Birth or Formation	Place of Activity
<b>Contemporary Art</b>			
Basel Abbas and Ruanne Abou-Rahme	1983 1983	Cyprus USA	USA, Palestine USA, Palestine
Maitha Abdalla	1989	UAE	UAE
John Akomfrah	1957	Ghana	UK
Marilyn Boror Bor	1984	Guatemala	Guatemala
Minerva Cuevas	1975	Mexico	Mexico
Elena Damiani	1979	Peru	Peru
Solomon Enos	1976	USA	USA
Simone Fattal	1942	Syria	France
Fudamoto Ayako	1991	Japan	Japan
Wendy Hubert	1954	Australia	Australia
ikkibawiKrrr	formed 2021	Korea	Korea
Kato Izumi	1969	Japan	Japan
Koretsune Sakura	1986	Japan	Japan
Mayunkiki	1982	Japan	Japan
Shaikha Al Mazrou	1988	UAE	UAE
Mulyana	1984	Indonesia	Indonesia
Wangechi Mutu	1972	Kenya	Kenya, USA
Nagasawa Aoi	1994	Japan	Japan
Dala Nasser	1990	Lebanon	Lebanon
Ogawa Machiko	1946	Japan	Japan
Ohkojima Maki	formed 2023	Japan	Japan
Oki Junko	1963	Japan	Japan



Artist Name	Year of Birth or Formation	Place of Birth or Formation	Place of Activity
Christodoulos Panayiotou	1978	Cyprus	Cyprus
Michael Rakowitz	1973	USA	USA
Silvia Rivas	1957	Argentina	Argentina
Saijo Akane	1989	Japan	Japan
Sasaki Rui	1984	Japan	Japan
Yasmin Smith	1984	Australia	Australia
Tomiyasu Yuma	1983	Japan	Japan
Adrián Villar Rojas	1980	Argentina	Lives and works nomadically

### Performing Arts

AKN PROJECT	formed 2020	Japan	Japan
Black Grace	formed 1995	New Zealand (Aotearoa)	New Zealand (Aotearoa)
Kwon Byungjun	1971	Korea	Korea
OLTA	formed 2009	Japan	Japan
Selma & Sofiane Ouissi	1975 1972	Tunisia Tunisia	Tunisia, France Tunisia
TAIHEN	formed 1983	Japan	Japan

—In principle, the artists are listed in alphabetical order according to their family names.

—The years of the artists' birth, places of birth, and the locations where they are or were based are listed as references for the social and cultural context of their works.

As needed, the name of the region in the Indigenous language is also provided.

## Basel Abbas and Ruanne Abou-Rahme

Basel Abbas born 1983 in Nicosia, Cyprus.  
Based in New York, USA and Ramallah, Palestine.  
Ruanne Abou-Rahme born 1983 in Boston, USA.  
Based in New York, USA and Ramallah, Palestine.



"May amnesia never kiss us on the mouth: only sounds that tremble through us" 2020-22 | Photo: Christian Øen | © Astrup Fearnley Museet, 2023.

Basel Abbas and Ruanne Abou-Rahme work together across a range of sound, image, text, installation and performance practices. Their practice is engaged in the intersections between performativity, political imaginaries, the body and virtuality. Largely their approach has been one of sampling materials both existing and self-authored in the form of sound, image, text, objects and recasting them into altogether new 'scripts.' The result is a practice that investigates the political, visceral, material possibilities of sound, image, text and site, taking on the form of multimedia installations and live sound/image performances.

### Selected exhibitions

Solo exhibitions include *The song is the call and the land is calling*, Copenhagen Contemporary & the Glyptotek (2024, Denmark); *Only sounds that tremble through us*, MIT List Visual Arts Center (2024, Massachusetts, USA); *An echo buried deep down but calling still*, Astrup Fearnley (2023, Oslo, Norway); *May Amnesia Never Kiss Us on the Mouth*, Museum of Modern Art (2022, New York, USA)/ Migros Museum für Gegenwartskunst (2022, Zurich, Switzerland).

## Maitha Abdalla

Born 1989 in Khorfakkan, UAE. Based in Abu Dhabi, UAE.



"EVAPORATING SUNS" 2023

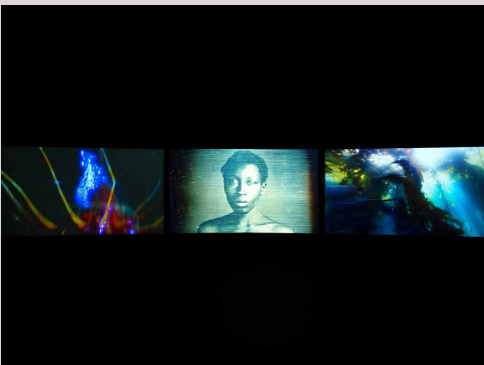
Emirati multi-disciplinary artist, Maitha Abdalla's, practice combines film, photography, sculpture, painting, drawing and performance. Abdalla harnesses the performative and constructed character of the theater to tackle themes that range from folklore and mythology to gender, social conditioning and psychology. For the artist, the theater is a space where she might confront and destabilize that which she has encountered in her social world, her imaginations, memories and fantasies at an objective distance. The artist's fantastical scenes shift between abstraction and representation and are charged with drama and melancholy. Abdalla's art forms an ongoing investigation into the self. She constructs characters that embody a distinct vector of her persona often constrained within tight domestic spaces that expose their vulnerability. For Abdalla, her process is a continuation of the performance. She employs a bodily approach to painting, often applying dense layers of oil and acrylic paint with her fingertips and tracing around her own figure with gestural smears of charcoal.

### Selected exhibitions

Solo exhibition includes *INT. The Body - Sunrise*, Cromwell Place (2022, London, UK). Group exhibitions include *Evaporating Suns: Contemporary Myths from the Arabian Gulf*, Kulturstiftung Basel H. Geiger (2023, Switzerland); Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); *Portrait of a Nation II*, Tabari Artspace (2022, Dubai, UAE).

## John Akomfrah

Born 1957 in Accra, Ghana. Based in London, UK.



"Vertigo Sea" 2015 | © Smoking Dogs Films; Courtesy of Smoking Dogs Films and Lisson Gallery.

John Akomfrah is a hugely respected artist and filmmaker whose works are characterised by their investigations into memory, post-colonialism, temporality and aesthetics, and often explore the experiences of migrant diasporas globally. Akomfrah was a founding member of the influential Black Audio Film Collective, which he started in London in 1982 with artists David Lawson and Lina Gopaul who he still collaborates with today alongside Ashitey Akomfrah as Smoking Dogs Films. Akomfrah has achieved international recognition for a multi-layered visual style combining archive footage, still photos, newly shot material and newsreel in groundbreaking multi-channel film installations.

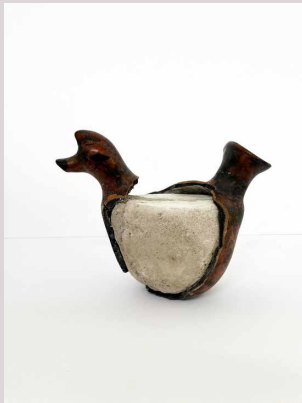
### Selected exhibitions

Solo Exhibitions include 60th Venice Biennale, British Pavilion (2024, Italy); *A Space of Empathy*, Schirn Kunsthalle Frankfurt (2023-24, Germany); *Five Murmurations*, Smithsonian National Museum of African Art (2023, Washington D.C., USA); *Arcadia*, The Box (2023-24, Plymouth, UK); *John Akomfrah: Purple*, Hirshhorn Museum (2022-24, Washington, D.C., USA).

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## Marilyn Boror Bor

Born 1984 in San Juan Sacatepéquez, Guatemala. Based in Guatemala, Guatemala.



"They too, the mountains, gave us back concrete." 2022

Marilyn Boror Bor is a Maya-Kaqchikel artist, independent curator, art professor, and cultural manager. She has a degree in art from the Universidad de San Carlos de Guatemala, recognized for its broad handling of materials and a socially engaged artistic practice. She explores themes of Indigenous identity, historical memory, colonialism, and resistance. She has participated in numerous solo and group exhibitions nationally and internationally. Boror's work has been exhibited in Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panamá, Mexico, Colombia, Chile, Argentina, Barbados, Brazil, Ecuador, United States, Spain, Switzerland, Germany, Malaysia, and UK. Her work has been selected as part of Phaidon Art Next Generation, over 100 of the most innovative and interesting contemporary artists working in all media worldwide.

### Selected exhibitions

Group exhibitions include *Fugas de lo nuestro. Visualidades indígenas de sur a norte*, Museo de la Solidaridad Salvador Allende (2024, Santiago, Chile); *Musa. Perspectivas femininas en las Colecciones del MAMM y MAC Panamá*, Museo de Arte Moderno de Medellín (2024, Colombia); 35th Bienal de São Paulo: *choreographies of the impossible* (2023, Brazil); XXIII Paiz Art Biennial: *I drank words submerged in dreams* (2023, Guatemala); *COMMUNICATING VESSELS. Collection 1881-2021*, Museo Nacional Centro de Arte Reina Sofía (2022, Madrid, Spain).

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## Minerva Cuevas

Born 1975 in Mexico City, Mexico. Based in Mexico City, Mexico.



"The Trust" 2023 | Courtesy of Kurimanzutto Mexico, New York.

Minerva Cuevas creates research-based projects that allow the audience an insight into the social sphere through site-specific actions and artworks. She researches the notions of value, exchange, and property inherent to the capitalist system and its social consequences to explore the latent possibility of rebellion implicit in everyday life. Her work encompasses a wide range of media-installation, video, muralism, sculpture, and public intervention to explore our familiar visual references like the ones of commercial branding to question the notions present in our political imaginary, facilitating channels of social communication. The main areas of her research have been: ecology movements, anthropology, and corporate history. She founded Mejor Vida Corp in 1998 and the International Understanding Foundation in 2016.

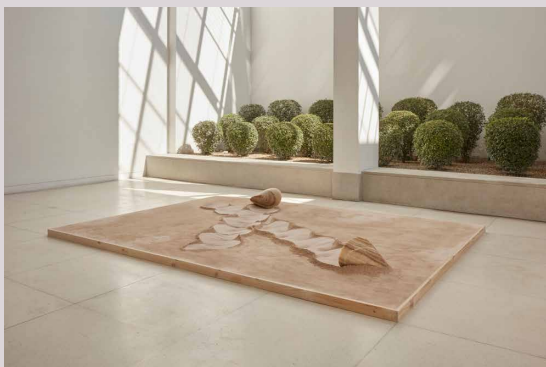
### Selected exhibitions

Solo exhibition includes *Game Over*, Museo Jumex (2023, Mexico City, Mexico). Group exhibitions include *Re/Sisters: A Lens on Gender and Ecology*, Barbican Centre (2023, London, UK); 11th Seoul Mediacity Biennale: *One Escape at a Time*, Seoul Museum of Art (2021, Korea); *SOFT POWER*, San Francisco Museum of Modern Art (2019, USA); Sharjah Biennial 7: *Belonging* (2005, UAE).

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## Elena Damiani

Born 1979 in Lima, Peru. Based in Lima, Peru.



"Relief I" 2023 | Photo: Juan Pablo Murrugarra

Elena Damiani uses the disciplines of geology, geography, cartography, archaeology, and astronomy to reinterpret such categorizations and our understanding of the physical world. Her works propose alternative readings of geological time, history, and the human classification of evidence. Her practice reveals a search to understand how structures that obey a magnitude greater than the brief passage of man on Earth are composed and function. This search formulates a series of explorations that seek to reinterpret various stages and natural processes by confronting us with the idea we have of the world in which we live.

### Selected exhibitions

Solo exhibitions include *Ensayos de lo sólido*, Museo de Arte Contemporáneo de Lima (2022, Peru). Group exhibitions include 12th Seoul Mediacity Biennale, *THIS TOO, IS A MAP*, Seoul Museum of Art (2023, Korea); *Chosen Memories: Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond*, The Museum of Modern Art (2022, New York, USA); *Abundant Futures. Works from the TBA21 Collection*, C3A Centro de Creación Contemporánea de Andalucía (2022-23, Córdoba, Spain); 56th Venice Biennale, International Art Exhibition: *All the World's Futures* (2015, Italy).

## Contemporary Art

### Solomon Enos

Born 1976 in O'ahu, USA. Based in O'ahu, USA.



"MMMMRRZZZMMM" 2019

Solomon Enos is a Native Hawaiian artist, illustrator, muralist, game designer, educator, storyteller, and community organizer with over 35 years of experience. Based in Honolulu, Hawai'i, his work can be seen across the island chain and around the world. Enos grew up in a family of community organizers, and from an early age, was given a sense of purpose to share his culture and help craft hopeful narratives through his artwork.

#### Selected exhibitions

Group exhibitions include Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); Honolulu Biennial 2019: *TO MAKE WRONG / RIGHT / NOW* (USA); *CTRL+ALT: A Culture Lab on Imagined Futures*, 477 Broadway (2016–17, New York, USA); *Ae Kai: A Culture Lab on Convergence*, the former site of Foodland in Ala Moana Center (2016–17, Honolulu, USA); 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art (2012, Brisbane, Australia).

### Simone Fattal

Born 1942 in Damascus, Syria. Based in Paris, France.



"Mushrooms in a Forest" 2023 | Photo: Wolfgang Günzel.

Simone Fattal was raised in Lebanon, where she studied philosophy at the École des Lettres in Beirut. She then moved to Paris, where she continued her studies at the Sorbonne. In 1969 she returned to Beirut and began working as a visual artist, exhibiting her paintings until the start of the Lebanese Civil War. She left Lebanon in 1980 and settled in California, where she founded the Post-Apollo Press, a publishing house dedicated to innovative literary work. In 1988 she enrolled at the San Francisco Art Institute, which prompted a return to her artistic practice and a newfound dedication to sculpture.

#### Selected exhibitions

Solo exhibitions include *metaphorS*, Secession (2024, Vienna, Austria); *The Manifestations of the Voyage*, Portikus (2023, Frankfurt, Germany); *Finding a Way*, Whitechapel Gallery (2021, London, UK); *Works and Days*, MoMA PS1 (2019, New York, USA). Group exhibition includes 59th Venice Biennale, International Art Exhibition: *The Milk of Dreams* (2022, Italy).

### Fudamoto Ayako

Born 1991 in Yamaguchi, Japan. Based in Kyoto, Japan.



"pavlov's dog" 2021

Based on her experiences in the food production industry and food delivery, Fudamoto Ayako started reconsidering the present-day concept of "food" after coming across many instances in which food products were discarded without even reaching a dinner table, let alone being eaten. The act of creating replicas of such disappearing food resources can be seen as a revival of the memories she has of food, as well as a means to provide herself with a place where she can be connected to this concept of food.

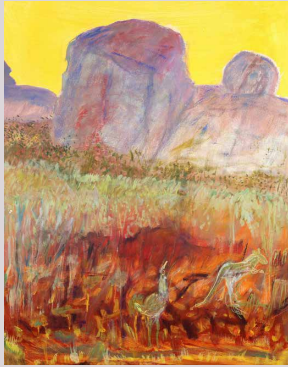
#### Selected exhibitions

Solo exhibitions include *Replicant: the form of a dining table*, Umeno Memorial Museum of Art established by Tomi City (2023, Nagano, Japan); *Black Box*, KUNST ARZT (2020, Kyoto, Japan). Group exhibitions include *Artist in Museum AiM Vol. 16 FUDAMOTO Ayako*, The Museum of Fine Arts, Gifu (2024, Japan); *Unsmooth Gestures*, Contemporary Art in Nishio, Shoko-so Fugen-an (2023, Aichi, Japan); *Kyoto Art for Tomorrow 2022—Selected Up-and-coming Artists' Exhibition*, The Museum of Kyoto (2022, Japan).

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## Wendy Hubert

Born 1954 in Yindjibarndi Country/Pilbara, Australia.  
Based in Yindjibarndi Country/Pilbara, Australia.



"Hunting Place" 2024

Wendy Hubert is a respected Yindjibarndi Elder, cultural custodian, artist and linguist. Born at Red Hill Station in the Pilbara, Western Australia, Wendy lived at Red Hill Station, Munderoo Station and Onslow before settling in Roebourne. Wendy met her husband in Roebourne through her work in community health and together they had three sons. Wendy began painting with Juluwarlu Art Group in 2019, and has become a dedicated artist known for her landscape paintings recounting scenes from her childhood and featuring important places on Yindjibarndi and Guruma Country. "I know my Ngurra. I know its Laws. I am a Yindjibarndi Custodian, old now, but strong in my thinking and my life." (Wendy Hubert, 2021)

### Selected exhibitions

Solo exhibition includes *Wendy Hubert: Ngurra Goonmardii*, Salon Art Projects (2024, Darwin, Australia). Group exhibitions include *The Good Shed, Perth Re-present: Aboriginal Figurative Practice in WA, Part 2*, FORM Gallery (2024, Perth, Australia); 24th Biennale of Sydney: *Ten Thousand Suns* (2024, Australia); *Telstra NATSIAA*, Museum and Art Gallery of Northern Territory (2023, Darwin, Australia); *Tracks We Share*, Art Gallery of Western Australia (2022, Perth, Australia).

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## ikkibawiKrrr

Formed 2021 in Seoul, Korea. Based in Seoul, Korea.  
Cho Jieun, born 1975 in Seoul, Korea / Kim Jungwon, born 1996 in Seoul, Korea/  
Ko Gyeol, born 1994 in Jeju, Korea



"Seaweed Story" 2022

Founded in 2021, ikkibawiKrrr is a visual research band that explores the connection between natural phenomena, humanity, and ecology. In Korean, ikkibawi means "moss-rock" and krrr is an onomatopoeic word. Mosses live in the thin boundary between air and soil, adapt to their surroundings despite their tiny bodies, and expand their world along other worlds. The fact that the method of survival itself forms a movement, and that this movement sometimes thickens the layer of boundaries, is key to the practice of ikkibawiKrrr. Incorporating the way of mosses in its approach, the collective hopes to circulate its practice beyond individual projects and extend the boundary layer between life and art.

### Selected exhibitions

Group exhibitions include 12th Seoul Mediacity Biennale: *THIS TOO, ISA MAP*, Seoul Museum of Art (2023, Korea); 14th Gwangju Biennale: *soft and weak like water* (2023, Korea); 40th EVA International (2023, Limerick, Ireland); *DMZ Exhibition: CHECKPOINT*, Camp Greaves (2023, Paju, Korea); *documenta fifteen* (2022, Kassel, Germany).

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## Kato Izumi

Born 1969 in Shimane, Japan. Based in Tokyo, Japan.



"Untitled" 2023 | Photo: Kei Okano | ©2023 Izumi Kato

Kato Izumi's paintings and sculptures are representations of undifferentiated primitive lifeforms, fetuses, animals, or beings that are perhaps hybrids thereof. Primal relationships involving humanity, nature, and the environment can be observed in his works, which evoke a return to the womb while also appearing to be relating new mythological stories. An invitation to exhibit at the 52th Venice Biennale, International Exhibition in 2007, provided the artist with a boost that led to a number of highly acclaimed presentations around the world. In addition to the conventional carved and painted wooden sculptures, Kato has recently incorporated new materials such as soft vinyl, plastic model kits, stone, textiles, aluminum, and bronze into his practice, extending his painterly approach to encompass soft sculpture and installations, while being aware that they are still paintings for him.

### Selected exhibitions

Solo exhibitions include *Parasitic Plastic Models*, WATARI-UM, The Watari Museum of Contemporary Art (2022–23, Tokyo, Japan); *STAND BY YOU*, SCAD Museum of Art (2021–22, Savannah, USA); *LIKE A ROLLING SNOWBALL*, Hara Museum of Contemporary Art/Hara Museum ARC (2019–20, Tokyo/Gunma, Japan); *Izumi Kato*, Fundación Casa Wabi (2019, Puerto Escondido, Mexico); *Izumi Kato*, Red Brick Art Museum (2018, Beijing, China).

## Contemporary Art

### Koretsune Sakura

Born 1986 in Hiroshima, Japan. Based in Hiroshima, Japan.



"Unraveling the Whale, Weaving the Whale" 2021 | Photo: KOIWA Tsutomu | Courtesy of Sendai Mediatheque.

Koretsune Sakura obtained a BFA in painting (magna cum laude) from University of Alaska Fairbanks, also studying native arts and sculpture. In 2017, she received a master's degree from Tohoku University of Art and Design in Yamagata. Whale-human relationships and the folklore of oceans inspire Koretsune's works. Koretsune writes and embroiders to express her journeys and imaginations based on research and fieldwork. She continuously publishes a booklet series, "Ordinary Whales." Koretsune worked as a researcher at the Center for Northeast Asian Studies of Tohoku University from 2018 to 2020. From 2022 to 2023, she was a guest researcher in the Whales of Power research project at the Department of Culture Studies and Oriental Languages of the University of Oslo as a trainee under the Program of Overseas Study for Upcoming Artists organized by Japan's Agency for Cultural Affairs.

#### Selected exhibitions

Group exhibitions include *currents / undercurrents: Bringing together the endless flow*, Aomori Contemporary Art Centre (2024, Japan); *Whales of Power*, HumSam-biblioteket, University of Oslo (2023, Norway); *VOCA 2022: The Visions of Contemporary Art*, Ueno Royal Museum (2022, Tokyo, Japan); *NITTAN ART FILE 4: Memory of Land*, Tomakomai City Museum (2022, Hokkaido, Japan); *Restorations of Narrative*, Sendai Mediatheque (2021, Miyagi, Japan).

### Mayunkiki

Born 1982 in Hokkaido, Japan. Based in Hokkaido, Japan.



"Siknure - Let me live" 2022 | Photo: Stuart Whipps | Courtesy of Ikon Gallery.

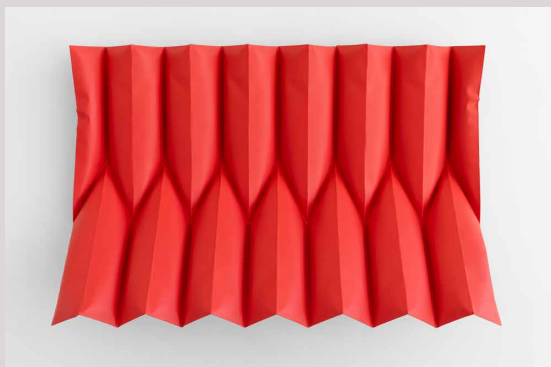
A member of Marewrew and Apetunpe, groups that practice traditional Ainu song, Mayunkiki commenced solo performances in 2021. In 2018, motivated by an interest in aesthetics associated with her Ainu roots, she began to research "sinuye," a traditional form of tattooing for Ainu women. From a strictly personal perspective, she explores the Ainu existence and presence in our contemporary society, incorporating her discoveries into her art.

#### Selected exhibitions

Solo exhibitions include *SIKNURE - Let me live*, Ikon Gallery (2022, Birmingham, UK); *Mayunkiki "SINRIT teoro wano aynu menoko sinrici an=hunara"*, CA103 (2021, Hokkaido, Japan). Group exhibitions include *Where My Words Belong*, Museum of Contemporary Art Tokyo (2024, Japan); *Reborn-Art Festival 2021-22: Altruism and Fluidity*, Central Ishinomaki, Former Sauna Ishinomaki (2021-22, Miyagi, Japan); *22nd Biennale of Sydney: NIRIN* (2020, Australia).

### Shaikha Al Mazrou

Born 1988 in Sharjah, UAE. Based in Dubai, UAE.



"Accordion Structure" 2022

Shaikha Al Mazrou received her MFA in 2014 at the Chelsea College of Arts, University of the Arts, London where she was awarded the prestigious MFA Student Prize. Prior to that she studied at the College of Fine Arts and Design, University of Sharjah where she later was a Sculpture Lecturer. Currently she is an Assistant Professor at NYU Abu Dhabi. Al Mazrou's sculptural experimentations and investigations are expressions of materiality—articulations of tension and the interplay between form and content as well as an intuitive, keenly felt understanding of materials and their physical properties. She combines and evolves ideas from contemporary artistic movements similarly preoccupied with formal and material elements, from color theory to geometric abstraction.

#### Selected exhibitions

Solo exhibitions include *Dwelling in the Gap*, Lawrie Shabibi (2022-23, Dubai, UAE); *Rearranging the Riddle*, Maraya Art Centre (2020, Sharjah, UAE). Group exhibitions include Art Basel Hong Kong 2024, Hong Kong Convention and Exhibition Centre (Hong Kong); *Frieze Sculpture 2022*, Regent's Park (London, UK); *Desert X AIUJa 2022* (Saudi Arabia).

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## Mulyana

Born 1984 in Bandung, Indonesia. Based in Yogyakarta, Indonesia.



\*Sea Remember\* 2018 | Collection of Paulus Ong.

Mulyana (Mangmoel) is a visual artist using yarn and cloth. Graduating from the Department of Fine Arts and Crafts, Universitas Pendidikan Indonesia (UPI), Bandung in 2012, he moved to Yogyakarta the same year after his exhibition "Mogus World." Mogus is an alter ego octopus monster character, created with an ecosystem resembling an underwater world. Mangmoel's practice includes explorations, using yarn as his main material, and incorporating other materials and massive forms using iron structures and other supports. One characteristic of each work is a modular system, chosen to save the main material. Aware that his work practices have an indirect impact on the environment, he began using leftover yarn from home-based factories in Bandung City instead of newly manufactured thread. In addition to being cheaper, Mangmoel discovered the idea of repurposing as a means of managing creative materials, and this became a big idea in the concepts behind his work.

### Selected exhibitions

Solo exhibition includes *Modular Utopia*, USC Fisher Museum (2023, Los Angeles, USA). Group exhibitions include *Imagery of Eastern Nusantara Sea*, KIN Space (2023, Jakarta, Indonesia); *BLUTOPIA*, Airside HK (2023–24, Hong Kong); *Waters in Asian Art*, Fukuoka Asian Art Museum (2023, Japan); "Sea Remembers," ARTJOG 2018: *Enlightenment*, Jogja National Museum (Indonesia).

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## Wangechi Mutu

Born 1972 in Nairobi, Kenya. Based in Nairobi, Kenya and New York, USA.



\*Sleeping Serpent\* 2014 | Courtesy of the Artist and Victoria Miro London.

Wangechi Mutu's work deals with the very idea of human representation; how we perceive and reproduce images of what we believe we are, how we view others and create images of what we think of them. In her ongoing conversations with figuration, what her work looks at our value systems in Art and beyond, that either obscure or elevate our image and reflections. Internationally renowned for a practice that encompasses various techniques and mediums including sculpture, painting, film, installation and collages, Wangechi Mutu's work features female hybrid creatures and vivid dystopian dreamscapes.

### Selected exhibitions

Solo exhibitions include *Wangechi Mutu: Intertwined*, New Museum (2023, New York, USA)/New Orleans Museum of Art (2024, USA); *Wangechi Mutu*, Storm King Art Center (2022, New York, USA); *Wangechi Mutu: I Am Speaking, Are You Listening?*, Legion of Honor Museum, Fine Arts Museums of San Francisco (2021, USA); *The Façade Commission: Wangechi Mutu, The New Ones, will free Us*, The Metropolitan Museum of Art (2019–20, New York, USA). Group exhibition includes Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE).

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## Nagasawa Aoi

Born 1994 in Akita, Japan. Based in Akita, Japan.



\*Through their own Landscape\* 2021

Nagasawa has mainly been involved in the traditional Matagi hunting culture in the Tohoku region and she has obtained a hunting license. From her own experiences and encounters with those other beings as a hunter, she records and expresses her relationship with different species on her paintings. The driving force behind this practice is the artist's contemplation on the relationship between people, other living beings, and nature, as well as analyzing the boundaries between them, constantly shifting between macroscopic and microscopic perspectives. Nagasawa makes her own pigments from stones and glue from bears' skin and bones, using slices from tree stumps as canvases. In this way, the mountains serve as both painting materials and motifs. Through fieldwork in the mountains, she seeks the roots and cycles of life and traces memories.

### Selected exhibitions

Solo exhibition includes *Embraced by the Misty Mountains*, Kitaakita City Ani Community Center (2021, Akita, Japan). Group exhibitions include *Akeyama Arts Center*, Echigo-Tsumari Triennale 2024 (Niigata, Japan); *Hirosaki Exchange #6: Bearing Witness to Shirakami*, Hirosaki Museum of Contemporary Art (2024, Aomori, Japan); *Material, or, 21\_21 DESIGN SIGHT* (2023, Tokyo, Japan); *Shin Japanese Painting: Revolutionary Nihonga*, Pola Museum of Art (2023, Kanagawa, Japan).

## Contemporary Art

### Dala Nasser

Born 1990 in Tyre, Lebanon. Based in Beirut, Lebanon.



"Adonis River" 2023

As a material-based artist working through abstraction and alternative forms of image-making, Dala Nasser applies an interdisciplinary approach through painting, performance, and film. Nasser's works examine the human and non-human entanglement in the perpetually deteriorating ecological, historical, and political conditions resulting from practices of capitalist and colonial extraction. Through her indexical paintings of land, and in opposition to the sweeping vistas offered by traditional landscape painting, Nasser's canvases provide close-up views of the markings of political and environmental erosion. She has produced a body of work that takes the non-human as a witness to ecologies of slow violence, colonial theft and infrastructural failure in times where human language has been rendered out of reach.

#### Selected exhibitions

Solo exhibitions include *Adonis River*, Renaissance Society (2023, Chicago, USA); and *Red in Tooth*, Kölnischer Kunstverein (2022, Cologne, Germany). Group exhibitions include Whitney Biennial: *Even Better than the Real Thing*, Whitney Museum of American Art (2024, New York, USA); Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); 58th Carnegie International, Carnegie Museum of Art (2022, Pittsburgh, USA).

### Ogawa Machiko

Born 1946 in Hokkaido, Japan. Based in Tokyo, Japan.



"Crystals and Memory: Five Mountains" 2020 | Photo: Tadayuki Minamoto | Courtesy of Shibunkaku

After graduating from the Tokyo University of the Arts with a degree in crafts, Ogawa studied ceramics at l'École Nationale Supérieure des Arts Appliqués et des Métiers d'Art in Paris. After that, she spent three and a half years in West Africa as a research assistant for her husband, an anthropologist, learning local pottery techniques. During her time in Paris, through her visits to the Musée de Minéralogie Mines she came to understand that "form already exists" within the beauty of minerals. Taking advantage of properties such as distortion, crazing, chips, and glaze crawling, she creates *utsuwa* (vessels) encapsulating the dichotomy of making and breaking, and these works carry a kind of primordial power.

#### Selected exhibitions

Group exhibitions include *Shiryū Morita/Machiko Ogawa*, galerie frank elbaz (2023, Paris, France); *Frieze Masters 2023* (London, UK); *Enamel and Body*, Ginza Maison Hermès Le Forum (2023, Tokyo, Japan); *Toucher le Feu*, Musée national des arts asiatiques-Guimet (2022, Paris, France). Commission work includes "Time Unearthed," National Museum of Qatar (2019, Doha).

### Ohkojima Maki

Formed 2023 in Tokyo, Japan. Based in Tokyo, Japan.

Ohkojima Maki, born 1987 in Tokyo, Japan.

Tsuji Yosuke, born 1983 in Tokyo, Japan.



"Tomorrow's Harvest" 2017-18 | Photo: Mari Habaya | © Maki Ohkojima with Agros Art Project All Rights Reserved. | Deposited at Aomori Museum of Art.

Ohkojima Maki engages in creative activities with the theme of "life that circulates irregularly, intertwining, tangling, and unraveling" and has participated in residency programs in India, Poland, China, Mexico, France, and other countries. As an individual artist, Ohkojima Maki joined the Tara Ocean Foundation's Tara Pacific project in 2017, where she took part in scientific exploration aboard the research vessel Tara. In 2023, Ohkojima Maki formed an art unit with Tsuji Yosuke, retaining the name "Ohkojima Maki" for the collective. Recently, Ohkojima Maki has been involved in exhibition projects at museums and galleries, as well as in stage art.

#### Selected exhibitions

Solo exhibitions include *A Thousand Deer Heads*, Chofu City Cultural Hall Tazukuri (2023-24, Tokyo, Japan); *Tsukurikake Labo 09: Correspondences*, Chiba City Museum of Art (2022, Japan); *L'œil de la baleine*, Aquarium de Paris (2018-19, France). Group exhibitions include *The Manifesto of Museum Composting*, Aomori Museum of Art (2024, Japan); *Continuous Contours*, Sezon Museum of Modern Art (2022, Nagano, Japan).



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## Oki Junko

Born 1963 in Saitama, Japan. Based in Kanagawa, Japan.



\*anthology\* 2023 | FUJI TEXTILE WEEK | Photo by Kenryou Gu

Oki Junko carefully hand-stitches imageries as if to engrave traces of life into the fabric. Without any prior sketching, Oki directly stitches her motifs onto the fabric which, although technically simple, betray our understanding of embroidery and triggers a primal sensation for viewers. Her works are a palimpsest of the passage of time and stories that the weathered fabrics and tools she uses have endured over the years, while also incorporating her own time spent in stitching the imagery. This amalgamation yields works that are laden with elements of new life and chance. With all that comes into being and the certain passing of time, the many temporal layers and the finding of different landscapes are at the crux of Oki's practice.

### Selected exhibitions

Solo exhibitions include *Oki Junko: The Exposed*, Kamakura Annex of The Museum of Modern Art (2022, Kanagawa, Japan); *anthology*, Hagi Uragami Museum (2020, Yamaguchi, Japan); and *Moon and chrysalis*, Shiseido Gallery (2017, Tokyo, Japan). Group exhibitions include *Go For KOGEI 2021*, *SpecialExhibition I: The Future of Craft Aesthetics: Kogei, Contemporary Art, and Art Brut*, Natadera Temple (Ishikawa, Japan); *Collection I: Nous Collection 1—sewing and living*, 21st Century Museum of Contemporary Art (2016, Ishikawa, Japan).

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## Christodoulos Panayiotou

Born 1978 in Limassol, Cyprus. Based in Limassol, Cyprus.



MARCH, APRIL, NOVEMBER, installation view at Sylvia Kouvali, 2021 | Photo: Lewis Ronald

Christodoulos Panayiotou's work spans a wide range of media, including sculpture, painting, installation, performance, photography, and video, and focuses on uncovering hidden narratives in the visual and material records of history and time. Drawing from his training in dance and the performing arts, as well as his studies in history and theater anthropology, the artist's work often involves the re-contextualisation of found materials and performance-based interventions.

### Selected exhibitions

Solo exhibitions include *One Year*, LUMA Arles (2023–24, France); *Act II: The Island*, Camden Arts Centre (2019–20, London, UK); *Days and Ages*, Moderna Museet (2013, Stockholm, Sweden); and *In The Light Of The Day The Fireflies Are Like Any Other Insect*, CCA Kitakyushu (2013, Japan). Group exhibition includes 56th Venice Biennale, Cyprus Pavilion (2015, Italy).

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## Michael Rakowitz

Born 1973 in New York, USA. Based in Chicago, USA.



\*The invisible enemy should not exist (Lamassu of Nineveh)\* 2018 | Photo: Gautier DeBlonde © | Courtesy of the Mayor of London.

Michael Rakowitz is a multidisciplinary artist working at the intersection of problem-solving and troublemaking. Rakowitz explores the displacement of cultural artifacts and people caused by colonialism, geopolitical conflicts, and other forms of forced removal, activating everyday objects and employing unconventional approaches. In 2018, he was the recipient of the Herb Alpert Award in the Arts and the Fourth Plinth commission in London's Trafalgar Square. In 2020, he was the recipient of the Public Art Dialogue Award and the Nasher Prize. He was recently granted a commission for a public project on the topic of Archaeology and Migration Flows for the Municipality of The Hague.

### Selected exhibitions

Solo exhibitions include *Legatura imperfetta*, Whitechapel Gallery (2019, London, UK)/Castello di Rivoli Museo d'Arte Contemporanea (2019–20, Italy)/Jameel Arts Centre (2020, Dubai, UAE); *The Invisible Enemy Should Not Exist*, Malmö Konsthall (2019–20, Sweden). Group exhibitions include *England's Creative Coast*, Turner Contemporary (2021, Margate, UK); *Our World is Burning*, Palais de Tokyo (2020, Paris, France); dOCUMENTA (13) (2012, Kassel, Germany).

## Contemporary Art

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### Silvia Rivas

Born 1957 in Buenos Aires, Argentina. Based in Buenos Aires, Argentina.

Silvia Rivas is recognized for her video-installation, performances and the articulation of objects in space, she is considered a pioneer inter-disciplinary artist in Argentina and Latin America. Since the nineties, she has incorporated various supports and technologies according to its metaphorical potential for investigating the concept of time and the human condition. Rivas seeks to generate concrete experiential associations, conjuring reflections that are at once universal and situated. In her vision, an attitude of tenacious resistance, firmly applied to their perception of the present moment, is the subject's resource facing a turbulent context. Her work problematizes the presumed realism of the moving image in order to reflect on the power of the audiovisual storytelling, to wonder about the images and their references. She has numerous group and individual exhibitions in art institutions and her works belong to several national and international private and public collections.



"Buzzing Dynamics" (video still) 2010

#### Selected exhibitions

Solo exhibitions include *Cronotopías*, Museo de Arte Moderno de Bogotá (2024, Colombia); *Zumbido*, *Contemporáneo 26*, Museo de Arte Latinoamericano de Buenos Aires (2010, Argentina); *Everything from the outside*, Museo de Arte Moderno de Buenos Aires (2004, Argentina). Group exhibitions include 5th Mercosur Biennale: *Direções no Novo Espaço* (2005, Porto Alegre, Brazil); 8th Havana Biennial: *Art with life*, Wilfredo Lam Contemporary Art Center (2003, Cuba).

### Saijo Akane

Born 1989 in Hyogo, Japan. Based in Kyoto, Japan.

Saijo Akane's practice is based around the "physicality" of ceramic objects, exploring the typical juxtaposition between rough clay texture on the inside and glossy feel on the outside. She presents ceramic sculptures and sound performances in which the artist and her performers blow into or send their voices into the sculptures. Saijo also makes extended visits to ceramic producing areas around the world and creates works based on local legends and historical facts.



"Orchard" 2022 | Photo: Takeru Koroda | Courtesy of ARTCOURT Gallery | Collection of Mori Art Museum.

#### Selected exhibitions

Solo exhibition includes *The Ebb and Flow of the Mountain: Cultural Village Creation vol.3*, Nara Historical, Art and Cultural Village (2023, Japan). Group exhibitions include *When Two Collections Meet: Co-curated by the Aichi Prefectural Museum of Art and the Aichi Prefectural Ceramic Museum*, Aichi Prefectural Museum of Art (2024, Japan); *Our Ecology: Toward a Planetary Living*, Mori Art Museum (2023, Tokyo, Japan); *1st. MIMOCA EYE*, Marugame Genichiro-Inokuma Museum of Contemporary Art (2022, Kagawa, Japan), Grand Prix; 4th Triennale of KOGEI in Kanazawa, *KOGEI as Contemporary Craft: Transcending Boundaries*, 21st Century Museum of Contemporary Art, Kanazawa (2019, Ishikawa, Japan).

### Sasaki Rui

Born 1984 in Kochi, Japan. Based in Ishikawa, Japan.

Sasaki Rui employs glass as a material that makes it possible to document and preserve presence through her works, exploring subtle intimacy perceived in physical places. Sasaki has been invited to various artist in residence programs internationally and has shown her work at art museums worldwide. She is a winner of the 33rd Rakow Commission 2018 (Corning Museum of Glass, USA) and received the grand prize at the Toyama International Glass Exhibition 2021 (Toyama Glass Art Museum, Japan). Her work has been collected in many art museums around the world, including the Latvian National Museum of Art and the 21st Century Museum of Contemporary Art, Kanazawa (Ishikawa, Japan). Sasaki has been featured in the New York Times and other media.



"Subtle Intimacy (2012-2022)" 2022 | Photo: Yasushi Ichikawa

#### Selected exhibitions

Solo exhibitions include *Blue in the Snow*, ARTCOURT Gallery (2024, Osaka, Japan); *Subtle Intimacy: Here and There*, Portland Japanese Garden (2023, USA). Group exhibitions include *Collection Exhibition 1*, 21st Century Museum of Contemporary Art, Kanazawa (2024, Ishikawa, Japan); *Go For KOGEI 2021, Special Exhibition I: The Future of Craft Aesthetics: Kogei, Contemporary Art, and Art Brut*, Natadera Temple (2021, Ishikawa, Japan); *Setouchi Triennale 2013*, Awashima (Kagawa, Japan).

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## Yasmin Smith

Born 1984 in Dharug Country/Sydney, Australia.  
Based in Dharug Country/Sydney, Australia.



\*FOREST\* 2022 | Photo: THE COMMERCIAL, SYDNEY | Courtesy of the artist and THE COMMERCIAL, SYDNEY.

Yasmin Smith works with ceramics and glaze technologies, producing large-scale sculptural installations that investigate particular sites via extensive field research, community collaboration and studio development. Her practice brings scientific and artistic concerns together to allow ecological forms of intelligence to be expressed through aesthetic outcomes in ceramic glazes. Smith works with organic and inorganic materials, such as plants, ash, rock, coal, salt, and wild clay in her expanded material investigations that involve a conceptual interrogation of labor, extractivism, colonization and political ecology. Smith has undertaken extended international residencies for the creation of new works for international exhibitions. Her work has been extensively acquired by major public institutions in Australia. Smith's 2022 Work *Forest* was the realization of a four-year investigation into coal fly ash glazes sourced from eleven coal-fired power stations across Australia, creating a deep geological timeline.

### Selected exhibitions

Group exhibitions include Lagos Biennial 2024: *REFUGE*, Tafawa Balewa Square (Nigeria); 10th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery | Gallery of Modern Art (2021–22, Brisbane, Australia); *Rethinking Nature*, Madre-Donnaregina Contemporary Art Museum (2020–21, Naples, Italy); *Cosmopolis #2: rethinking the human*, Centre Pompidou (2019, Paris, France); 21st Biennale of Sydney: *Superposition: Equilibrium and Engagement* (2018, Australia).

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## Tomiyasu Yuma

Born 1983 in Hiroshima, Japan. Based in Tokyo, Japan.



\*The Doom\* 2021 | Photo: Masanobu Nishino | Courtesy of Art Front Gallery.

Tomiyasu Yuma creates works that explore the boundary between reality and unreality, using as motifs unseen things and matters that have not been scientifically elucidated, such as psychic and paranormal phenomena and dreams. Recent works include large-scale experiential installations that make viewers aware of overlapping perspectives and shifts of dimensions, using diverse media including painting, sculpture, video, sound, VR, and theatrical staging. She has a strong interest in the nested structure of paintings such as picture-within-a-picture, and in her most recent works in particular, Tomiyasu has presented installations in which nested paintings are important objects. The artist picks up on uncertainties and ambiguities that are often overlooked in contemporary society, and explores structures that allow viewers to experience the overlapping of dimensions and a bird's-eye view of the world.

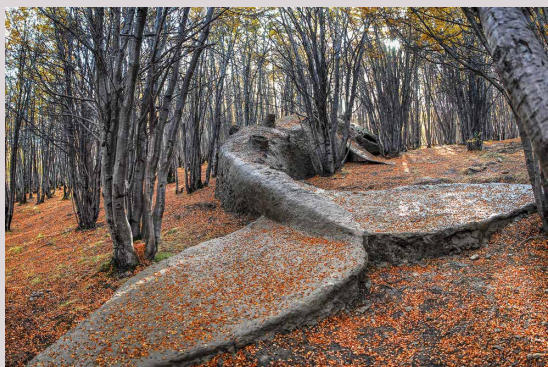
### Selected exhibitions

Solo exhibitions include *In Presence of Shadows*, Maruki Gallery For The Hiroshima Panels (2023, Saitama, Japan); *Aperto 15 TOMIYASU Yuma, The Pale Horse*, 21st Century Museum of Contemporary Art, Kanazawa (2021–22, Ishikawa, Japan); KAAT EXHIBITION 2020: *Yuma Tomiyasu: Shadows of Wandering*, KAAT Kanagawa Arts Theater (2021, Japan); 12th shiseido art egg: *Yuma Tomiyasu: Obsessed With Dreams*, Shiseido Gallery (2018, Tokyo, Japan). Group exhibition includes Setouchi Triennale 2022, Teshima (Kagawa, Japan).

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## Adrián Villar Rojas

Born 1980 in Rosario, Argentina. Lives and works nomadically.



\*Mi familia muerta (My Dead Family)\* 2009 | Photo by Carla Barbero

Adrián Villar Rojas conceives long term projects, collectively and collaboratively produced, that take the shape of large-scale and site-specific installations, both imposing and fragile. Within his research, which mixes sculpture, drawing, video, literature and performative traces, the artist explores the conditions of a humanity at risk, on the verge of extinction or already extinct, tracing the multi-species boundaries of a post-anthropocene time folded in on itself, in which past, present and future converge.

### Selected exhibitions

Solo exhibition include *The End of Imagination*, Art Gallery of New South Wales, The Tank (2022, Sydney, Australia)/The Bass Museum of Art (2022, Miami, USA); *The Theater of Disappearance*, Geffen Contemporary at MOCA (2017–18, Los Angeles, USA)/Metropolitan Museum of Art (2017, New York, USA)/NEON at Athens National Observatory (2017, Athens, Greece)/Kunsthau Bregenz (2017, Austria); *Fantasma*, Moderna Museet (2015, Stockholm, Sweden); *Today We Reboot the Planet*, Serpentine Gallery (2013, London, UK). Group exhibition includes dOCUMENTA (13) (2012, Kassel, Germany/Kabul, Afghanistan).

## Performing Arts

### AKN PROJECT

Formed 2020 in Okinawa, Japan. Based in Okinawa, Japan.



"Human Pavilion - A Comedy" 2022 | Photo: Masahiko Kotaka

Launched in 2020 by Chinen Akane to perpetuate the works of Chinen Seishin (1941–2013), whose "Human Pavillion" was the first play by an Okinawan playwright to win the Kishida Kunio Drama Award. Premiered by theater group Sozo in Koza (Okinawa City), the play's starting point is the "Human Pavilion incident" of 1903, when humans were displayed at the Academic Human Pavilion on the periphery of Japan's Fifth National Industrial Exhibition in Osaka. Interweaving Japanese language with Okinawan and Uchinaa-Yamatoguchi (a hybrid of the two) in an experimental screenplay, this play is a monument in the history of Okinawan drama. Classical musician Chinen Akane's AKN PROJECT performs her father's play as "Human Pavillion - A Comedy" following a broadcast under COVID-19 pandemic in 2021, and a theater performance in 2022 at the Naha Cultural Arts Theater NAHArt marking the fiftieth anniversary of the "Reversion" of Okinawa to Japan.

#### Selected performances

Performances include "Human Pavillion - A Comedy," Naha Cultural Arts Theater NAHArt (2022, Okinawa, Japan); "Human Pavillion - A Comedy," Online Streaming (2021).

### Black Grace

Formed 1995 in Auckland (Tāmaki Makaurau), New Zealand (Aotearoa). Based in Auckland (Tāmaki Makaurau), New Zealand (Aotearoa).



"Paradise Rumour" 2023 | Photo: Toaki Okano

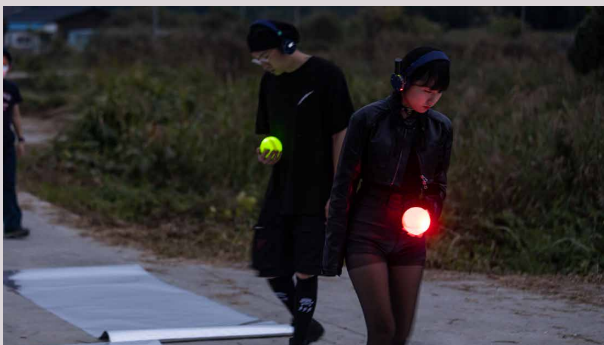
Black Grace, New Zealand's leading contemporary dance group. Motivated to provide a different perspective and a fresh voice in the dance scene, Neil Ieremia founded his own company, Black Grace, in 1995, with ten dancers of Pacific, Māori and New Zealand heritage. Drawing from his Samoan and New Zealand roots to create innovative dance works that reach across social, cultural and generational barriers, Ieremia has changed the face of contemporary dance in New Zealand and turned Black Grace into one of the most recognizable and iconic cultural brands. His company tours the length and breadth of New Zealand developing new audiences and a new appreciation for dance. The work itself is highly physical, rich in the story-telling traditions of the South Pacific and expressed with raw finesse, unique beauty and power. The Company features some of New Zealand's finest dancers and has toured internationally to the USA, UAE, Australia, Canada, Europe, Japan, Scotland, Mexico, South Korea, Taiwan and New Caledonia.

#### Selected performances

Performances include "Paradise Rumour," Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); "O Le Olaga - Life," Jacob's Pillow Dance Festival Massachusetts (2022, USA); "Crying Men," ASB Waterfront Theatre (2018, Auckland, New Zealand); "As Night Falls," Herald Theatre, Aotea Centre (2016, Auckland, New Zealand); "Vaka," 9th Busan International Dance Festival (2012, South Korea).

### Kwon Byungjun

Born 1971 in Seoul, Korea. Based in Seoul, Korea.



"We Will Have a Serious Night" by Ghost Theater, 2022, HongDong Reservoir | Photo: ARKO

Kwon Byungjun started his career as a singer-songwriter in the early 1990s. Kwon's oeuvre consists not only of six music albums whose genre range from alternative rock to minimal house, but musical operations and performative acts in diverse platforms of movie soundtracks, theater, fashion show, and modern dance. He spent the late 2000s in the Netherlands studying art-science and working as a hardware engineer at STEIM, a research center for new musical instruments in the electronic performing arts. Since returning to Korea in 2011, he has developed and utilized new musical instruments and stage devices to produce dramatic 'scenes,' creating and directing new media performances that encompass music, theater, and art. He is a leading player in multi-channel sound installation using Ambisonic technology. He won Korea Artist Prize 2023 for his sense-stimulating performative installation with robots.

#### Selected exhibitions

Solo exhibitions include "We Will Have a Serious Night" by Ghost Theater, HongDong Reservoir (2022, Seoul, Korea); "We Will Have a Serious Night" by Ghost Theater, Namsangol Hanok Village (2021, Seoul, Korea); *Neverland Soundland: Kwon Byungjun - Sound Walk*, Busan Museum of Art (2021, Korea); *Club Golden Flower*, Cosmo 40 (2020, Incheon, Korea). Group exhibition includes Korea Artist Prize 2023, National Museum of Modern and Contemporary Art, Korea (2023–24, Seoul, Korea).

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## OLTA

Formed 2009 in Kanagawa, Japan. Based in Tokyo, Japan.



"Land of the Living" 2021 | Photo: Hideto Maezawa

OLTA is a collective of five artists engaged in a broad variety of activities including painting, installation, video, performance, and theater, in a practice developed through negotiating the systems of visual arts/performing arts and conducting sociological/ethnographic fieldwork. Members are Inoue Toru, Saito Takafumi, Hasegawa Yoshiro, Meguninja, and Jang-Chi. Contextualized by sets representing late modern Japan, their stage performances use physical expression to question the repetitive structure of alienation and oppression in history. Shaking the foundations of various communities reveals the ways of thinking, customs, language, and ways of life that underlie them.

### Selected performances and exhibitions

Performances include "The Japanese Ideology," Yokohama International Performing Arts Meeting 2023, BankART Station (Kanagawa, Japan)/ROHM Theatre Kyoto (2023, Japan); "Hyper Popular Art Stand Play," ROHM Theatre Kyoto (2020, Japan); 16th Seoul Marginal Theater Festival (2014, Korea). Group exhibitions include Busan Biennale 2016: *Hybridizing Earth, Discussing Multitude* (Korea); *Visceral Sensation – Voices So Far, So Near*, 21st Century Museum of Contemporary Art, Kanazawa (2013, Ishikawa, Japan).

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## Selma & Sofiane Ouissi

Selma Ouissi, born 1975 in Tunis, Tunisia. Based in Tunis, Tunisia and Paris, France. Sofiane Ouissi, born 1972 in Tunis, Tunisia. Based in Tunis, Tunisia.



"Bird" 2023 | Photo: Pol Guillard

The duo of choreographers, dancers and curators Selma and Sofiane Ouissi have been creating and dancing together since the beginning of their career. They are major figures in contemporary dance in the Arab world.

They are also co-founders and artistic directors of L'Art Rue, a cultural structure founded in Tunis in 2007 and dedicated to the production and distribution of contemporary art and contributing to art and education in Tunisia. The duo also co-funders and artistic directors of Dream City, an interdisciplinary festival of contextual arts, which has been held since 2007.

### Selected performances and screenings

Performances include "Bird," Festival d'Automne (2024, Paris, France); "Bird," Sharjah Biennial 15: *Thinking Historically in the Present* (2023, UAE); "Le moindre geste," 49 Nord 6 Est Frac Lorraine (2017, Metz, France); "Les yeux d'Argos," Tate Modern (2014, London, UK). Video screening includes "Wajdan," Guggenheim Abu Dhabi (2020, UAE).

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## TAIHEN

Formed 1983 in Osaka, Japan. Based in Osaka, Japan.



Photo: Hikaru Toda

"The disabled body itself is an art." TAIHEN is a theatrical performance group of physically disabled people, performing professionally in Japan since 1983. Kim Manri has found that the disabled body has an expression that no one else can create. Twisted and distorted bodies, normally considered to be ungainly, are transformed into peculiar beauty. What she has started is a completely new genre, neither Butoh nor dance, that has given much inspiration and hope to all people, whether disabled or not. TAIHEN is a troupe of artists deeply expressing their inner selves through physical performance. The performers' motions are far from standard, but they crawl, wriggle, squirm, walk, run, and jump unaided. Even if individual movements are not straight or rigorously controlled, the resulting expressions are finely balanced, demonstrating how one's movement is directly connected to one's inner life.

### Selected Performances

Performances include "We came from Africa," ABC Hall (2023, Osaka, Japan); "Song of White Petals," AI HALL (2022, Hyogo, Japan); "Wandering Love" (trilogy), Yokohama International Performing Arts Meeting 2021 (Kanagawa, Japan); "The Legend of Maha-Laba Village," Theater der Welt (2005, Stuttgart, Germany); "DEPARTED SOUL," 11. Berner Tanztage (1997, Switzerland).

## Learning

The Aichi Triennale 2025 Learning Programs aim to create an environment in which everyone can feel safe and enjoy themselves. Our mission is to create a framework allowing visitors, people from the local community, and the volunteers who have supported the art festival for a decade and a half since Aichi Triennale 2010, to participate actively in their respective roles.

Specifically, we are setting up learning centers at the Aichi Arts Center and in Seto City, to be run as places for both learning and relaxing. They can be made available for resting and chatting as well as for programs such as training, lectures, and workshops. We are also considering a program that would allow volunteers greater autonomy in the roles that they play in the art festival.

We are continuing with activities that were successful at past Triennales, such as programs coordinated with schools that expose children to contemporary art and guided tours conducted by volunteers. In addition, we are working to boost activities that take into consideration people who have disabilities, and those who are pregnant, have small children with them, or whose native language is not Japanese.

In the lead up to Aichi Triennale 2025, we are setting up pre-event centers in Seto City for a limited time, from October to November 2024. We will also launch “Learning, learning” pre-events as the first part of “Learning how to learn,” and, going forward, plan to hold study groups and walking programs within the local communities.

Five people with diverse areas of expertise—an architect, design researcher, photographer, art manager, and artist—are planning and running the Learning Programs for this art festival. We continue to engage in discussion as we consider the kinds of learning that are possible, based on the theme of this art festival, in a society that is home to a diverse range of people. We try to make good use of the specialist expertise and experience we gained through different roles in our individual practices. Reflecting regularly on our own individual experiences and perspectives, we aim to make this an art festival in which everyone feels safe and enjoys themselves.

## Learning Team



(From left to right) Murakami Satoshi, Noda Tomoko, Tsuji Takuma, Kuroda Natsuki, Asano Kakeru

## Tsuji Takuma

Born in Shizuoka, Japan. Based in Shizuoka, Japan. After graduating from the architecture course of the Department of Architecture and Building Science at Yokohama National University in 2008 and then the Yokohama Graduate School of Architecture (Y-GSA) in 2010, architect Tsuji Takuma formed the “403architecture [dajiba]” architectural collective in 2011. He established “tsujitakuma and projects” in 2017, incorporating it as Tsujitakuma and Projects LLC in 2022. He also currently serves as special advisor at Takashi Watanabe Office. Tsuji won the 30th Yoshioka Award for “The Ceiling of Tomitsuka” in 2014. He participated in the Japan Pavilion exhibition that won a special mention at the 15th International Architecture Exhibition, Venice Biennale (2016, Italy).\*

\* Awarded as the collective 403architecture [dajiba].

## Asano Kakeru

Born in Hyogo, Japan. Based in Aichi, Japan.

Asano Kakeru (he/his) is a design researcher based in Aichi, Japan. Dedicated to achieving social inclusion through design research, he offers comprehensive solutions spanning survey design, branding, product development, and business strategy. His approach is characterized by qualitative studies that consider the context of social transformation, employing methods tailored to capture evolving societal dynamics. His work focuses on understanding context and crafting compelling visions to uncover unexplored challenges and opportunities. After earning a master’s degree in design, engineering, and management from the Kyoto Institute of Technology in 2014, he established his practice in Nagoya. He is also a co-founder of Arimatsu Yamori, LLC, a community development company that revitalizes local neighborhoods through innovative urban planning and management strategies.

## Kuroda Natsuki

Born in Kanagawa, Japan. Based in Tokyo, Japan.

Photographer Kuroda Natsuki won the grand prize at the 8th 1\_WALL Photography Competition in 2013. She is interested in the interactions that take place through photographs in the absence of face-to-face contact between people. Recently, she has also been creating video pieces that involve fieldwork and workshops. Her activities are wide-ranging, including taking part in an anniversary project at a public zoo from the planning stage. Major group exhibitions include *Zoo Escape Drill*, Tokyo Biennale (2023, Japan). Major solo exhibitions include *Halfway Happy vol. 3 Natsuki Kuroda: The Photograph Begins*, gallery aM (2021, Tokyo, Japan) and *Art Lab 13 Kuroda Natsuki: Birdwatching day*, Chiba City Museum of Art (2023, Japan).

## Noda Tomoko

Born in Gifu, Japan. Based in Kyoto, Japan.

Art manager Noda Tomoko has engaged in creating an environment conducive to art and culture, and in collaborating with artists since 2020, when she cofounded the art production company Twelve Inc., which focuses on art management and media production. She is a member of the artist collective “Nadegata Instant Party”. Major projects include management of the learning section at Aichi Triennale 2019 (2018 – 19), learning coordinator at Aichi Triennale 2022 (2021 – 22), and producer of *Art Site in Nagoya Castle*, an art project set in Nagoya Castle (2023 – present).

## Murakami Satoshi

Born in Tokyo, Japan. Based in Nagano, Tokyo, Chiba, Japan.

Murakami Satoshi is an artist. Focusing on the relationship between the private and the public, his art explores the impact of individuals’ lives on society. Recently, he has been working on the Murakami Benkyo Do project, which is developing air conditioning that utilizes natural phenomena on land purchased in Sammu City, Chiba Prefecture. Exhibitions include *SATOSHI MURAKAMI Living Migration*, 21st Century Museum of Contemporary Art, Kanazawa (2020, Ishikawa, Japan) and *TERRADA ART AWARD 2023 Finalist Exhibition*, Warehouse TERRADA (2024, Tokyo, Japan). Authored books include *le wo Seotte Aruku* (The life with a small mobile house, Fukuinkan Shoten Publishers, 2016).

## Key Visual



Creating an illustration of this simple, expressive poem. My first thought was "Where do roses blossom?" Are ashes the result of outrageous destruction and death? If that's the case, perhaps roses bloom in the land of the dead. So I drew ghosts, as the inhabitants of the land of the dead. While I was drawing, I felt that those ghosts, which should be dead, were coming to life a little. What I was thinking of as "the land of the dead" may well be "the land of those who have yet to be born." That's what this illustration is about.



### Igarashi Daisuke

Born 1969 in Saitama, Japan. Based in Kanagawa, Japan.

After graduating from the Department of Painting in the Faculty of Art and Design at Tama Art University, manga artist Igarashi Daisuke made his debut winning the newcomer award Afternoon Shiki Sho Awards presented by the manga magazine *Gekkan Afutanun* (Monthly Afternoon) published by Kodansha in 1993. With expressive depictions and delicate brush strokes, he creates worlds that somehow manage to be both horrifying and beautiful. Into these worlds he mixes nature and the creatures that inhabit it. Major works include the series "Little Forest" (2002-05), which was turned into live-action films in Japan and South Korea, and "Witches" (2003-04) and "Children of the Sea" (2006-11), both of which won the Japan Media Arts Festival Manga Division Excellence Award. Igarashi is currently working on the "Kamakura Bake Neko Club" serial in Kodansha's manga magazine *Be Love*. He also provides numerous illustrations for insert and cover of the books.



# 国際芸術祭 あいち2025

灰と薔薇の  
あいまに

あいまに  
灰と薔薇の  
2025  
あいち  
国際芸術祭

## Aichi Triennale 2025: A Time Between Ashes and Roses

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ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 0123456789

The Ishii Gothic font used for the Japanese text and the Gerstner-Programm font used for the Western text were both developed for use in phototypesetting and fell out of use with the transition to desktop publishing, but have recently been revised for use in the digital environment. The phototypesetting technology that took the place of letterpress enabled the efficient transmission of information through the flexible combination of letters and characters, and was adopted for a range of uses in the postwar period. Through a reconsideration of these fonts, which have come down to us through the complexities of history, we embody the Triennale's concept of looking at the relationships between human beings and the environment.



Photo: Daiki Oka

### Okada Wanaka

Born 1990 in Aichi, Japan. Based in Aichi, Japan. Graphic designer Okada Wanaka has worked in graphic design since 2018, after graduating from the Faculty of Arts at Shinshu University. Her work is predominantly in the field of art, mainly producing designs for PR publications and books. Major graphic design works for PR purposes include *a M Project 2023-2024 Re-development of Development*, Gallery aM (2023, Tokyo, Japan) and *Frame and Wave*, Toyota Municipal Museum of Art (2023, Aichi, Japan).

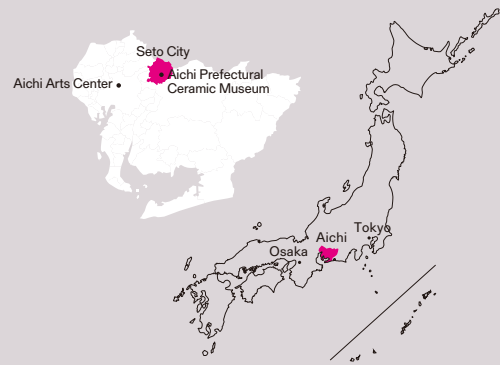


Photo: Takeshi Miyamoto

### Kano Daisuke

Born 1992 in Aichi, Japan. Based in Kanagawa, Japan. Graphic designer Kano Daisuke handles book design, with a particular focus on the areas of art and culture, as well as exhibition PR materials and other projects. He is a part-time lecturer in the graphic arts course at Tama Art University. Major projects include the magazine *NEUTRAL COLORS* (NEUTRAL COLORS, 2020 - present), the design journal *Imm* (FLOOAT, 2024 - present), and the Japanese version of "Radicaant" by Nicolas Bourriaud (Film Art, Inc., 2022).

## Main Venues



### Aichi Arts Center

Aichi Arts Center is a cultural complex that was opened in the center of Nagoya City in 1992 to act as a base for art and culture in Aichi Prefecture. It comprises the following facilities: the Aichi Prefectural Museum of Art, which houses a rich collection of work from Japan and abroad, with a focus on 20th century art; the Aichi Prefectural Art Theater, which includes the Main Theater, Concert Hall, and Mini Theater; and the Aichi Prefectural Arts Promotion Service, which consists of an Art Space, Art Library, and Art Plaza.



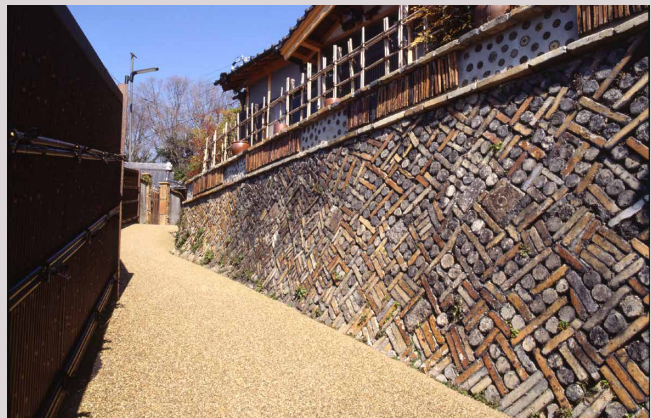
### Aichi Prefectural Ceramic Museum

In 1978, the Aichi Prefectural Ceramic Museum was established in Seto, a leading ceramics hub in Japan. In 2013, it underwent a name change to emphasize its status as an art museum, marking a fresh beginning. Set within lush green surroundings, the museum's expansive grounds feature two main exhibition spaces -the Main Hall and the South Hall- in addition to the Ceramic Craft Studio for pottery-making experiences and the Old Kiln-Sites House showcasing ancient kiln remains. It serves as a dedicated museum focusing on ceramics, offering a multi-faceted approach to pottery. Following renovations, the museum will reopen in April 2025.



### Seto City

Seto City is located roughly 20km north-east of central Nagoya, with a population of approximately 130,000. It is surrounded by low mountains and has more than a thousand years of tradition of pottery and ceramics. Blessed with an abundant supply of high-quality clay, the city's ancestors established it as a ceramic capital by flexibly adopting new techniques and cultures. The city's name is indeed the origin of the word *seto-mono*, a synonym for ceramics. In 2017, Seto was registered to Japan Heritage as part of *Rokkoyō* (the Six Ancient Kilns) along with Tokoname, Echizen, Shigaraki, Tamba, and Bizen. Today, numerous ceramicists and creatives are producing new works every day in kilns and studios in the city. The pottery city's unique characteristic can be seen everywhere, such as walls and fences built with potter's tools and bridge rails decorated with ceramics.





**Inquiry about Aichi Triennale 2025:**

Aichi Triennale Organizing Committee Office  
(Public Relations Department)

E-MAIL: [press@aichitriennale.jp](mailto:press@aichitriennale.jp)

Information for Press (Request form of using press images):

[aichitriennale.jp/en/press/picture.html](http://aichitriennale.jp/en/press/picture.html)

Website: [aichitriennale.jp](http://aichitriennale.jp)